

Score

**Controlled Improvisation Number 2
Opus 22 (2012)**

Peter Jarvis

Controlled Improvisation Number 2
For Amplified or Electric Violin and Drum Set
Peter Jarvis, Opus 22, (2012)

Equipment

Violin:

- Amplified or electric violin with standard tuning.
- Various effects at the discretion of the performer.

Drum Set:

- A standard 4-piece drum set with a hi-hat and 3 cymbals (ride, crash and splash) is required.
- Drum sticks throughout.

Performance Notes

General:

- Parenthetical rests are used in mm. 17, 18, 28 and 32 to indicate where an Improvisation begins or that the improvisation continues through those moments. Therefore, in m. 28, for example, the rest does not indicate silence. Rather, it shows that the notated music resumes at beat 3.

Violin:

- Accidentals apply only to the register in which they appear and are canceled at the bar line in the traditional manner. Occasional cautionary accidentals are used.

Drum Set:

- Snares on throughout.
- The drums should be amplified whenever possible, but a lack of amplification is an acceptable alternative when necessary.
- The amplification is not necessarily for volume but more to create a sound that blends with the violin – both instruments should have an electronic sound quality.

Duration: c. 3'16"

Program Notes

Controlled Improvisation Number 2 for amplified or electric violin and drum set was completed on September 2, 2012 and is dedicated to friend and colleague Lynn Bechtold.

This is the second piece in an ongoing series of “controlled improvisations.” Throughout the piece the duo weaves in and out of sections that are completely composed, one player having a composed part while the other improvises and other sections of free improvisation.

- Peter Jarvis

Controlled Improvisation Number 2

(Opus 22) (2012) - Peter Jarvis

Notation

Drum Set

Drums:

Bass Drum Floor Tom-tom Snare Drum Mounted Tom-tom Improve pitch

Cymbals:

Hi-hat with stick Ride Crash Splash

open closed normal secco let vibrate

Violin

Traditional notation throughout.

Score

To Lynn Bechtold

Controlled Improvisation Number 2

For Amplified or Electric Violin and Drum Set

Peter Jarvis (2012)

Opus 22

♩ = 92

Violin

mf

Drum Set

mf

3

Vln.

fp *mf* *fp*

Dr.

mp

5

Vln.

f *mf*

Improvise measures 5 - 8.

1 2

Dr.

7

Vln.

3 4

Dr.

9 Measures 9 - 15: articulation of the unaccented notes should be according to rhythmic clarity.

Vln. *f*

Dr. *f* secco ord.

Detailed description: This block contains the first system of music, measures 9 through 15. The violin part (Vln.) is written in treble clef with a dynamic marking of *f*. It features a complex rhythmic pattern of eighth and sixteenth notes with various accents and slurs. The drum part (Dr.) is in a 7/16 time signature, also marked *f*. It includes rimshots (marked with 'x') and specific articulations like 'secco' and 'ord.' (ordine).

Vln. 11

Dr. All x-noteheads for drums are on the rim.

Detailed description: This block contains the second system of music, measures 11 through 15. The violin part (Vln.) continues with a dynamic marking of *f*. The drum part (Dr.) features a consistent pattern of rimshots (marked with 'x') and includes the instruction: "All x-noteheads for drums are on the rim."

Vln. 13

Dr. 16

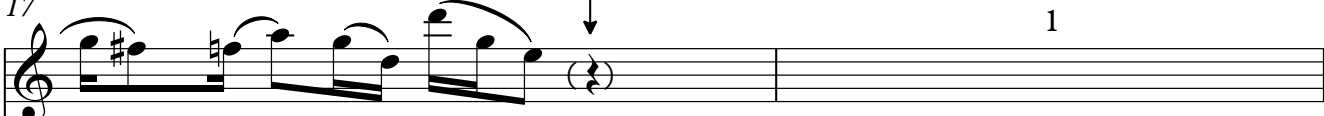
Detailed description: This block contains the third system of music, measures 13 through 15. The violin part (Vln.) is marked *f*. The drum part (Dr.) continues with rimshots and includes a measure marked with a '7' over a '16' time signature.

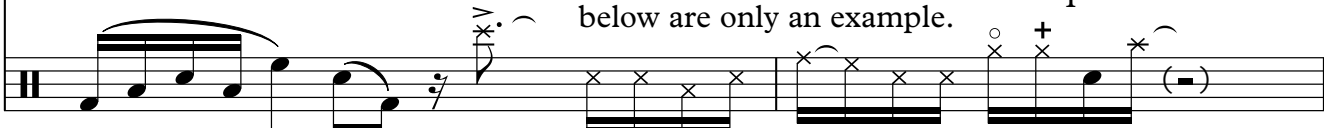
Vln. 15 *mf subito*

Dr. *mf subito*

Detailed description: This block contains the final system of music, measures 15 and 16. The violin part (Vln.) changes dynamics to *mf subito* and includes a 7/16 time signature. The drum part (Dr.) also changes dynamics to *mf subito* and includes a 7/16 time signature.

17

Vln. 

Dr. 

Improvised violin solo until m. 28, beat 3. \longrightarrow

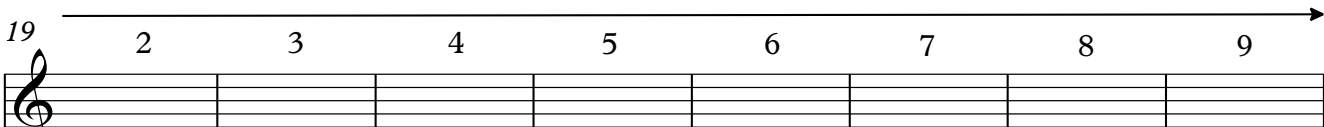
1

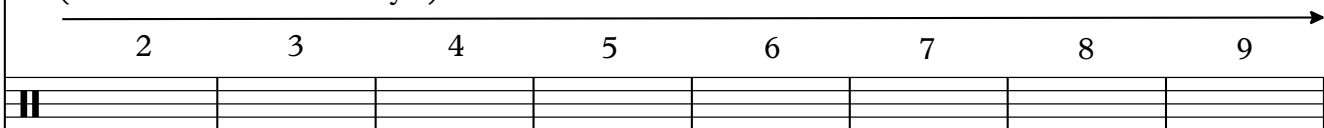
Improvise mostly on rims, hi-hat and cymbals (occasional drums) until m. 28, beat 3. The 3 beats below are only an example. \longrightarrow

1

(continue violin solo)

19 $\xrightarrow{2 \quad 3 \quad 4 \quad 5 \quad 6 \quad 7 \quad 8 \quad 9}$

Vln. 

Dr. 

mf

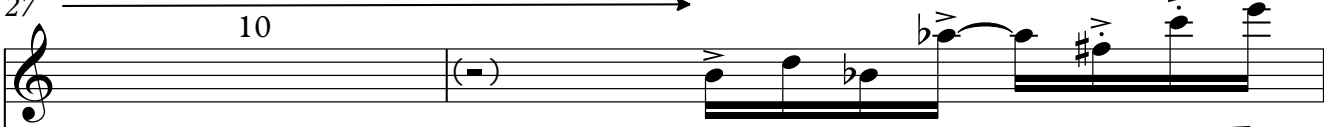
(continue in the same style)


2 3 4 5 6 7 8 9

mf

(continue violin solo)

27 $\xrightarrow{10}$

Vln. 

Dr. 

ff


possibile

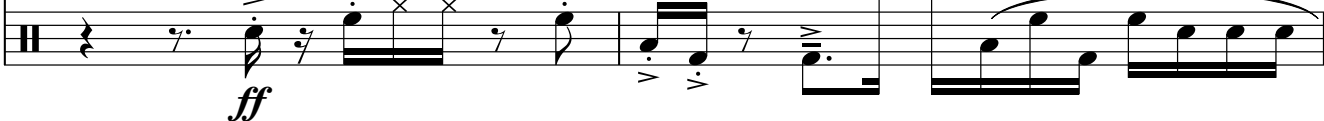
(continue in the same style)

10

ff

29

Vln. 

Dr. 

ff

ff

Controlled Improvisation Number 2

31

Vln.

Dr.

Improvise, until the downbeat of m. 39, an accompaniment to the drum solo. Feel free but not obligated to plentifully incorporate various sounds including fingers striking the body of the violin, col legno, pizz. and any other short, light sounds that may come to mind.

32

Vln.

Dr.

mf 4amp

Drum solo until the downbeat of m. 39.

mf 4amp

1 2 3 4

37

Vln.

Dr.

p

p

5 6

40

Vln.

Dr.

42

Vln. *mp* *mf* *ffp*

Dr. *mp* *mf* *ffp*

44

Vln. *f*

Dr. *f*

46

Vln.

Dr.

48

Vln.

Dr.

Controlled Improvisation Number 2

50

Vln.

Dr.

Improvise: feel free, but not obliged, to base your improvisation on materials found in other sections of the piece.

52

Vln.

1 2 3 4 5 6 7 8

Dr.

1 2 3 4 5 6 7 8

Improvise: feel free, but not obliged, to base your improvisation on materials found in other sections of the piece.

60

Vln.

9 10 11

Dr.

9 10 11

64

Vln.

Dr.

improvise pitches

6

secco

improvise pitches

mf

65 option: improvise pitches _____

Vln.

Dr.

67 as written option: improvise pitches _____

f *mf subito*

as written improvise pitches _____

f *mf subito*

Vln.

Dr.

69 as written

as written

Vln.

Dr.

70

ff improvise pitches _____

ff *mf*

Vln.

Dr.

Controlled Improvisation Number 2

71

Vln.

Dr.

Sn. Dr.

sfz

72

Vln.

Dr.

improvise pitches

Sn. Dr.

mf *sfz*

73

Vln.

Dr.

f non cresc.

f non cresc.

75

Vln.

Dr.

sffz

sffz